

# FASHION'S LATEST WORD IN SMART CREATIONS

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## A Season of Top Coats

Never before was the separate top coat so much a necessity of every woman's wardrobe as it is this season, and never before did the top coat assume so many interesting possibilities. And the cause of this state of affairs is not far to seek. The one-piece frock is regnant. Suits there are, to be sure, and separate blouses, but the season's most characteristic mode is the one-piece gown.

So the top coat simply had to come—and it had to come in variety and abundance.

One of the most striking characteristics of the new top coats is their flare at the hem. Narrow skirts still survive in spite of the efforts of Cheruit and other Paris couturiers to bring about an age of cylindres and other full skirts. But the narrow coat is a thing of the past.

The cape, which came into great popularity in the summer, has had a decided effect on the coats of the autumn and winter. Sometimes this influence is shown in a full cape back and a deep cape collar brought into a regulation coat section in front. Sometimes the influence is seen in an out and out cape, the

luminous folds of which are gullies of any sleeve sections. And sometimes the effect is seen simply in the tendency of the coat to hang in loose long folds from the shoulder without actually being a cape at all.

There is a very generous note about all the coats this season—from the fullness about the hem to the broad, flaring collar. The pockets are enormous and they are real pockets, too, where a woman may dare put her hands without committing offense. The belts, whether they extend just across the back or all around the waist, are full, and in many cases broad. The cuffs are wide and they frequently flare. Even the buttons of these new coats are enormous—larger than the buttons large as they were, that we saw on coats a season ago.

But though the coats are generous and give the suggestion of informality they are not the least bit "mannish." They are really the incarnation of femininity, from their brilliant figured silk-crepe linings to their cut jet, jade or carved ivory buttons. They are exceedingly soft in texture, too, and the fabric makers have produced materials for this season's coats that are at once supple and of great warmth and substantial body.

Probably the newest coat material is

what is known as "leberine," a soft wool material admirably suited to the new cape coats. Checked chevrons are also in prime favor, especially in the coats copied after the English models. Velours de laine and sibiline—and the exceedingly smart covert cloth—are also seen in many of the most acceptable models.

But the newest note in the fabrics of these new coats is on the wrong side. For even the most somber hues of these garments boasts a brilliant lining. Soft crepe is frequently used and no design is too brilliant or daring in figure to pass muster. Sometimes these linings are of brilliant floral designs on a dark blue or green background; sometimes the ground is light.

The coats themselves are more restricted as to hue. In the mixed weaves combinations of brown and gray and soft shades of green are in especial favor. There are also many interesting shades of dark green and corbeau blue, a close rival to black in this season's good graces, is also in evidence. A soft mixture of dark green and purple sibiline is shown in one of the newest advanced winter models and another shows a plain leaf brown chevron with a large red and brown Scotch plaid used in the full cape section.



Striking little French helmet hat of black velvet, with a long, curving black feather.



Smart motor top coat of brown and yellow chevron. The hat, which is a Paris novelty, has a double veil attached at the back of the crown, one end to go about the neck on each side and "tuck snugly under the chin."



A cape of corbeau blue velours, luminous and warm.



Brown velvet, lined with brown and yellow plaid.



On the left is a model in blue and green sibiline, with a full cape back and a deep cape collar, from the original model by Hecht-David. In the center is a sleeveless cape coat, to wear over a suit. It is made of corbeau blue velours, with jet buttons. On the right is a coat that shows the incalculable influence in its long, tight sleeves, wide cuffs, collar and stripes.